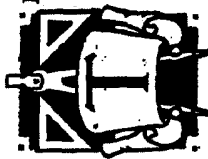


# The Spectator

VOL. VI. JUNE, 1911 No. 5

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## THE PRUDENTIAL INSURANCE ADDITION



THE new Prudential Building, which was finished a few months ago, completes the group of what are considered to be the finest office buildings in the world.

Authorities contend that these buildings surpass any similar structures in New York, London, Paris or Berlin, and it is interesting to know that although the magnitude and admirable design excite general interest, the new addition has not been built for display

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but has become imperative owing to the rapidly expanding business of the company.

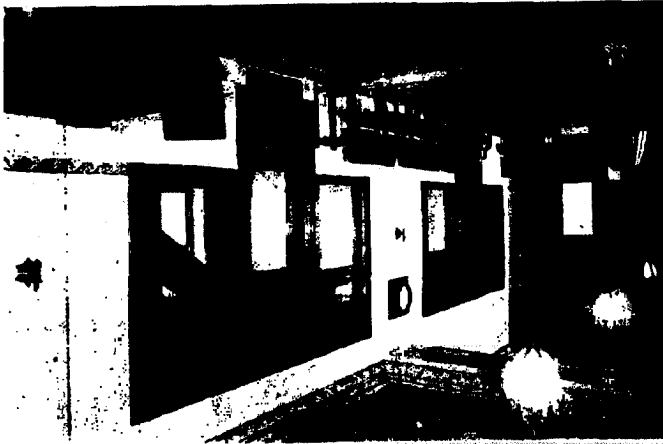
In the interior decorations everything has been carried out in the best of taste. The wall spaces are treated in a flat buff effect, and the woodwork finished in what is known as "Prudential finish"—the standard adopted for all their buildings. It consists of trim and doors finished in a dark oak stain.

The careful attention to the fundamental requirements of good building is shown in the provision for such practical needs of well-lighted interiors, well-ventilated rooms and other essential and important details.

Geo. B. Post & Sons were the architects for this addition; V. J. Hedden & Sons Co. the general contractors. The interior decorating was performed by Arnold & Locke.

In the decorating S-W Durable Wood Finish Interior as well as other decorative finishes of our manufacture were used.

*View of the President's Office  
The Prudential Insurance Building*



## AN INTERESTING COMMENTARY

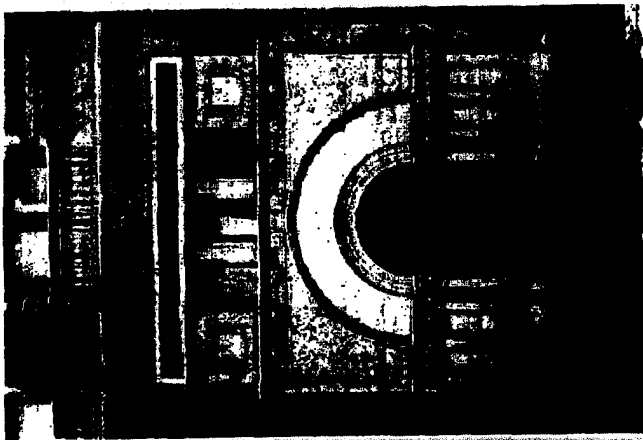


WILE living as we do today, familiar with mural painting, tinted walls, costly draperies, delicately grained woodwork, polished floors, furniture in many finishes, framed pictures, and other modern evidences of man's desire to adorn his home, it is interesting to know that we are but developing one of the earliest traits of the human race of which we have absolute record.

Those crude drawings of man, reindeer and mammoth, scratched with flint by the prehistoric cave men of glacial France, that we find today in the caves of Perigord, are the earliest known instances of man's striving toward artistic expression, and were his solution of the still alluring problem of home decoration which busies us today.

What other arts, customs, and habits made up the life of this first artist we shall probably never know. We may only conjecture that our prehistoric ancestor adorned

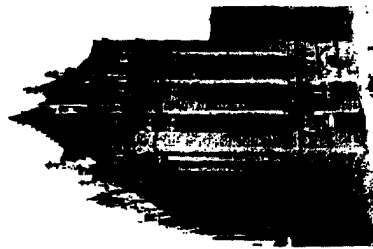
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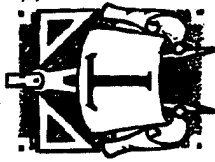
*Entrance to the Public Service Corporation  
Prudential Insurance Building*

his person. *We know* that he decorated his home.

The rude Barbarian with his jagged chip of flint is now an army of architects, artists and artisans. His uncertain scratches have developed and ramified into the unnumbered forms in which art today serves to enhance our sheltered indoor life, which in their turn merely prove us the lineal descendants of that shadowy cave man of Perigord.



## A NEW THEORY OF COLORS



THE use of paint in the decoration of the walls of our rooms has for a long time been advocated not only because of the artistic effects obtainable through its use, but because of the sanitary qualities of a painted finish. Medical authorities in recommending its employment warned us that wallpaper harbors bacilli. Now they go a step further and tell that paint positively kills bacilli. Extensive experiments have been made and the following is the substance of their discoveries:

The tubercle bacillus has been found to have no chance against paint of certain hues. Enamelling colors exterminate cholera and diphtheria bacilli and even kill the typhoid bacillus in eight days. With oil colors the effect is less rapid but as certain. A Paris doctor has experimented elaborately with various colors, green, yellow, Chinese red, and found that with ultramarine blue the pyogenic bacillus in nine days "became in-

ert." The British Medical Journal looks forward, therefore, to a time when we shall find sanitary salvation in frescoes.

But one foresees complications. What is a guest to think who finds himself allotted by his hostess to the Chinese red room? Or will the visitor be expected to know what bacillus he is most likely to harbor and to ask for his room accordingly? Again the efficacy of this new witchcraft depends upon the constitution of the paint used. Will the elderly hypochondriacs refuse an invitation on the ground that he is afraid there is not sufficient lead chromate in his hostess' paint?

There is at least some solution of the problem of selecting colors according to this theory, in the use of some of the mottled two and three-color effects which are becoming so popular. It should be possible to exterminate several different species in this way. Perhaps in a few years' time it may be necessary for paint manufacturers to place a special label on their paint cans, telling what bacilli the contents will exterminate.

## A FLEMISH DINING-ROOM



COLOR effect and decorations suitable for the Modern English Home, where the furniture and hangings are of a rich yet unornate type, is illustrated in this dining-room.

An effective contrast has been arranged by the use of blue velour hangings, the color of which has been repeated in a portion of the stencil decorations, while the wall surfaces have been treated in a reddish brown Flat-tone System Effect. Harmony has thus been produced by contrast rather than analogy, for the wall tones are of the warm colors and the hangings of the cooler. The effectiveness of the plain wall finish is clearly demonstrated, as a papered wall or ornate treatment would not have produced such a refined and highly artistic interior. In this way, the architectural features have been maintained and further accentuated by the panel arrangement of the stencil design. There seems to be a certain



A FLEMISH LIVING ROOM  
DESIGNED BY THE SHERWIN-WILLIAMS CO. DECORATIVE DEPARTMENT

A MOUNTED PROOF OF THIS COLOR PLATE, WITH  
FABRICS ATTACHED, WILL BE SENT UPON REQUEST

Sherwin-Williams

atmosphere about this room which is essentially homelike and still it retains a dignity which is in keeping with the style it represents.

A mounted proof of this plate with samples of the fabrics attached will be sent upon application. Address Editor of *The Spectrum*, 601 Canal Rd., Cleveland, Ohio.

#### SPECIFICATIONS AS FOLLOWS:

*Ceiling*—S-W Flat-tone Ivory.

*Upper Wall*—S-W Flat-tone System Effect No. 3 obtained by S-W Flat-tone Ivory glazed over with S-W Flat-tone Glaze Colors, Asphaltum 1 part and Brown Pink 1 1/2 part, greatly reduced.

*Lower Wall*—S-W Flat-tone System Effect No. 13 obtained by S-W Flat-tone Lichen Grey, followed with S-W Glaze Colors Burnt Sienna 1 part, Indian Yellow 1/4 part and Italian Blue 1 part.

*Stencil Border*—Stencil No. 124. Bands applied with Burnt Sienna and Olive Lake equal parts; flower portions, Cobalt 1 part, Olive Lake 1-20 part and Stencil White 1-20 part.

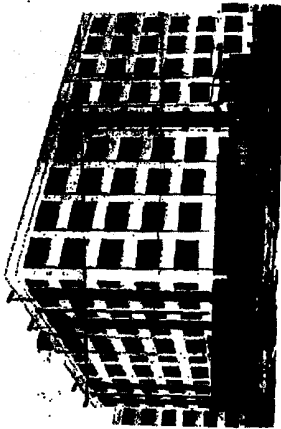
*Woodwork*—Oak. S-W Handcraft Stain Cathedral Oak finished with S-W Durable Wood Finish Interior.

*Furniture*—Flemish design.

*Ornamentation and Portieres*—Imperial Velour, dark blue.

*Curtains*—Craftsman Lace.

*Rug*—American Oriental.



THE BUSH TERMINAL

THE task of combining building advantages with those of location is one entailing considerable difficulty. Manhattan Island is studded with up-to-date factory and loft structures, yet, there are but few among them which actually meet every requirement owing to certain disadvantages of location. At first glance it would seem as though a wholesale factory building in a wholesale district would

be the most logical development. Still if there is no ready answer to the question of how to ship from the loft and manufacturing rooms both to near and distant points in the speediest and most economical way, then the actual usefulness of such structures in these locations may well be subjected to doubt. The matter of fact is, that in just this direction New York's industrial sections are most inconveniently situated.

Vast as is the city's commerce, the facilities for moving the products of its industry are singularly limited. The shipping sections lie between two and six miles distant from the shipping termini, the piers and the freight depots.

As necessity is the mother of invention, so this peculiar situation has resulted in an investment of \$20,000,000 along the South Brooklyn waterfront, and the creation of the Bush Terminal in that section. Wholesalers and manufacturers located there can receive and ship directly from their doors without intermediary cartage, no matter what part of the country or world their goods come from or are consigned to, and irrespec-



General View, the Bush Terminal

Wm. H. Hargraves, Architect, New York  
The Turner Construction Co., Constructors

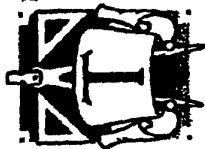
tive whether their transit is by land or water.

In order to carry out this factory door delivery, the Bush Terminal has made a long chain of six and eight story loft buildings of concrete and steel, the center of its establishment. These buildings contain about 400,000 square feet of loft space each, and their cost is estimated at about \$300,000 each.

From the doors of the buildings lead the tracks of the Bush Terminal Railroad into the nearby Union Depot, where each of the freight carrying roads reaching New York City has a terminal. This railroad comprises nearly 20 miles of tracks. The waterfront is lined with a series of enormous piers, where twenty ocean steamship lines, connecting with all parts of the world, have their wharves.

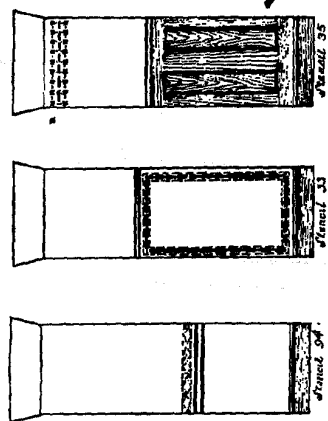
The Turner Construction Company, who built these structures, have also constructed many re-inforced buildings in different parts of the country. *S-W Concrete and Cement Finishes* were used throughout.

#### MISSION-CRAFTSMAN DECORATIONS



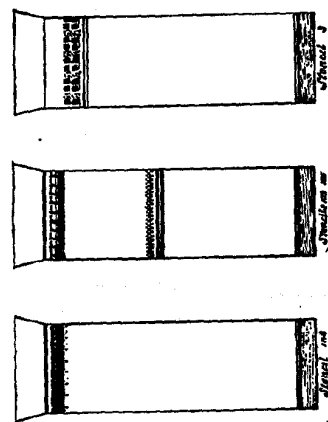
THE Mission and Craftsman styles, although developed from widely different sources, have now become so closely associated in modern work that they are practically considered as one and the same method of decoration, the former having developed from the old Spanish Missions of California and the latter from the Pre-Raphaelite movement in England, headed by Ruskin, Rossetti, Morris and others. American decoration, influenced equally by both, has gradually adapted and moulded them into one style which now seems to be typically American with "Simplicity" as its keynote.

The straight lines and simple characteristics of these styles are most noticeable in the interior decoration. Here the true Craftsman feeling is beautifully exemplified in the woodwork, fire-places, built-in cabinets, and, last but not least, the furniture itself. This same spirit pervades the smallest details, the



draperies, rugs, patterns, etc., all carrying Craftsman motifs. The same idea has even influenced the surface treatments and has produced what might be termed Craftsman finishes for ceilings, walls, furniture and floors, the chief characteristic of which is the rich effect without gloss.

The plain painted or decorated wall, forming a perfect background for pictures, is a necessary feature of this style. For the lower rooms of the house the architect will find rough plaster or rough fabric (burlap or



canvas) most suitable, since they harmonize best with the Mission finished furniture, the rough cast brick, the artistic coarse weave of hangings, all of which are characteristic of the style. In the bungalow type of Craftsman house there should be a studied simplicity of design and detail and a lack of pretense in the finish. Common materials should be employed in an artistic and unaffected manner, thus giving an additional charm.

The Craftsman colors for interior work

are as a rule subdued in tone—warm browns, grays, dull greens, dull blues, etc. The stronger colors, such as pumpkin color, a strong orange and rich brown, are used frequently in dens, cafes, etc. In planning the Craftsman interior the architect has many different styles to select from and the wall divisions vary in nearly every Craftsman room one sees. The wainscot either in wood or plaster is used frequently and then we have the drop ceiling, the corner moulding and other divisions. On pages 78 and 79 we give several suggestions for Craftsman wall divisions and show suitable designs for stenciling.

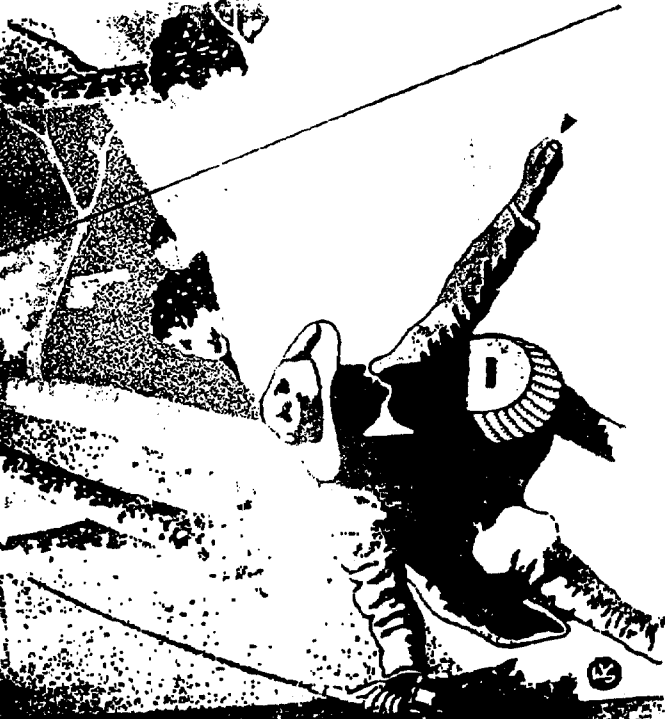


#### LOOK OUT FOR IT

The folder enclosed in this issue of *The Spectrum* will just fit your "tickler" file. Place it there. It tells of the paints and varnishes we manufacture for architectural purposes. In every forthcoming issue you will find a card telling what to specify. Be sure and use them.



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